Stolen Art Alert

Volume 5 Number 3
April 1984

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

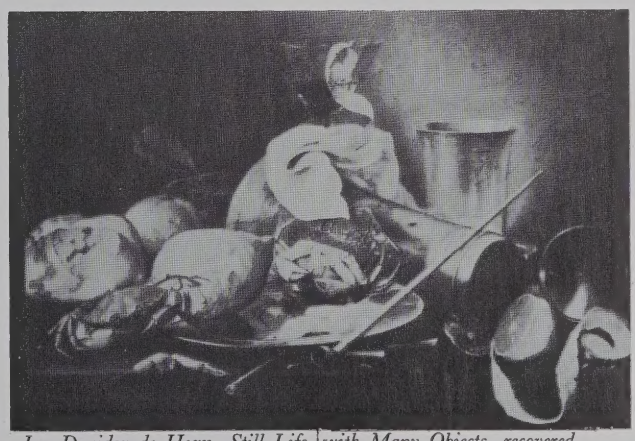
Madison Avenue Recovery

Thanks to the quick-thinking of Simon Parkes, an art dealer and restorer, three paintings were recovered on March 14. IFAR participated in much of the drama leading to the recovery. For two days recovery looked doubtful, but on March 14 Mr. Parkes and the police recovered three still lifes at the corner of Madison Avenue and 76th Street. Two men were arrested in connection with the theft. Fenton H. Caviness, Jr. and Robert Simpkins were charged with attempted grand larceny and criminal possession of stolen property. The paintings, two by François Garnier and one by Jan Davidsz de Heem, were reported missing in *SAA* (Dec. '83, nos. 1132, 1178-9, and Jan./Feb. '84, p. 9). A fourth painting by F.J. Seiatz and a Henry Moore sculpture, stolen with the others, are still missing. All five pieces disappeared from a Long Island warehouse in June of 1983.

On Monday, March 12, IFAR received a call from Mr. Parkes who said there was a man (Robert Simpkins) in the next room offering paintings for sale under suspicious circumstances. The paintings were unframed and wrapped in towels. In addition, after the selling price was negotiated, Mr. Simpkins, attempting to figure his share, asked what 30% of the total would be. Mr. Simpkins asked to be paid in cash and Mr. Caviness wanted his portion of the money wired into his account. Mr. Parkes called IFAR to ask if the paintings had been stolen and our records confirmed his suspicions. As we were about to call the police, Mr. Simpkins left with the paintings and got into a car driven by Mr. Caviness. Earlier Mr. Parkes lured the men into a trap by suggesting that both men return the following day to receive a certified check for the paintings.

(continued p. 3, col. 1)

François Garnier, Coupe de fraises et groseilles, recovered.



Jan Davidsz de Heem, Still Life with Many Objects, recovered.

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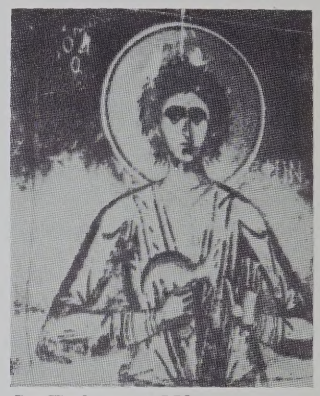
England
A Persian tile, dating to the 13th century, was stolen from the Victoria and Albert Museum, London, in February. The tile is very rare and only a few examples are recorded. The other examples, however, are in much poorer condition than the one stolen in London (no. 559).

Persian Tile, no. 559.

France
A gallery in Paris has suffered the loss of a painting by Foujita (no. 498). Officials are looking for two suspects who were in the gallery shortly before the theft was detected. A reward is offered for the return of the painting.

Foujita, Woman and Child, no. 498.

Greece
Four wall frescoes were stolen from the Byzantine church of Panagia Krina, on Chios, in 1981 (nos. 550-3). The frescoes are believed to have been on the market in Munich since that time.



St. Tryfon, no. 553.

California
Two Diebenkorn aquatints were reported stolen in our January/February issue (nos. 93-4). Since then, the Crown Point Press, of Oakland, Ca., has conducted an inventory and has learned that the theft was larger than originally thought. In addition to those previously published, several other Diebenkorn prints were stolen, along with prints by John Cage, Francesco Clemente, Wayne Thiebaud, and William Wiley (nos. 502-13, 515-17, 527-9).

In connection with this theft, a warrant has been issued for the arrest of Thomas Way, a former employee of Crown Point Press. Mr. Way is believed to have personally sold some of the stolen material during his tenure at Crown Point Press (1978-82) and he may still attempt to make sales. Anyone with information is asked to phone IFAR or Sgt. Romero of the Oakland Police Department at 415/273-3326.

LSP

(continued from p. 1)

After Mr. Simpkins left the gallery, IFAR advised Mr. Parkes to write a description of the men and then notify the police. In addition, after checking our files, we learned that the theft report had been filed by Raymond Brown of Adjustco, Inc., a company which represents the Underwriters at Lloyds. IFAR notified Mr. Brown and put him in touch with Mr. Parkes.

Mr. Brown contacted the police and made arrangements to meet Mr. Parkes and the police the next day. Unfortunately a snow storm that day kept Mr. Caviness and Mr. Simpkins from appearing. They did, however, call Mr. Parkes and he made arrangements to meet them the following day on Madison Avenue.

On Wednesday, March 14, Mr. Parkes waited outside a bank on Madison Avenue for Mr. Simpkins and Mr. Caviness. Mr. Parkes told IFAR that the area was surrounded by police, some pretending to make phone calls, and others in cars. He also said that even though he knew he was surrounded by several huge policemen, he could not see them. Adding to the suspense, a number of friends kept bumping into Mr. Parkes, and he had to make it clear to the police that these were friends and not the two men with the paintings. At the same time Mr. Parkes had to tell his friends he was in a hurry and could not talk. Finally Mr. Simpkins appeared, but without the paintings. Mr. Parkes said there would be no money without the paintings, so Mr. Simpkins walked back to the car and removed them from the trunk. He then walked up Madison Avenue with the paintings wrapped in towels and carried in a plastic garbage bag. Mr. Parkes bent over the bag to inspect the paintings, "but I was really looking for the police," he told IFAR. When the police did not come, he took one of the paintings out of its wrappings and held it up, but still this produced no result. Finally he told Mr. Simpkins to wait outside with the paintings while he went into the bank. It was after Mr. Parkes went into the bank that the police surrounded Mr. Simpkins. Finally there was a chase scene, with a police car backing down Madison Avenue for one and a half blocks in order to overtake Mr. Caviness.

Mr. Parkes told IFAR that the police were very well organized and extremely helpful. He also told IFAR that he was glad to have participated in a case where art dealers are shown in a favorable light, instead of recent headlines involving art dealers and crimes they have allegedly perpetrated.

LSP

East Germany Releases Works to Feininger's Son

This article was first published as part of the IFAR Report, *in the April issue of* Art & Auction.

After ten years of negotiation, Lionel Feininger's son Laurence and the East German government have come to an agreement over the disposition of 50 paintings by Feininger which were left in his home in Berlin when the artist immigrated to the United States in 1937. Since World War II the paintings have been in the hands of the authorities in East Berlin. Now the State Department has announced that a settlement has been reached which will return the paintings to the American-born son of the artist.

An East German court ruled 10 years ago that the paintings legally belonged to Feininger's heirs, but stipulated that they would be returned only after they paid nearly $1 million in storage charges that had accrued since the War. The heirs—Laurence and his mother Julia—have taken the position that they should not be required to pay for services they had not requested. Thus the issue at stake was not who owned the works, but how an equitable settlement could be reached. A State Department official described the negotiations as "long and patient." Mr. Feininger will make a gift of three paintings to East Germany and they will remain on public display in Berlin.

The settlement indicates an important point in East German law, by upholding continuing title in the Feininger family, regardless of the time that has passed since the artworks were abandoned in Berlin. It illustrates some of the administrative differences between the German and American legal systems. According to the State Department, once the East German government made a decision to restore the works, it simply did so. However, in the United States, the State Department would be barred from doing so without the sanction of a court. This often creates problems for restitution of cultural property, a fact that foreign governments have difficulty understanding.

Another case involving East Germany is a case in point. It concerns the Tintoretto *Holy Family with St. Catherine and a Donor*, a painting that was seized by the FBI when it entered the United States in 1979. The painting was stolen from the Dresden Museum during the War, and surfaced in 1979 in the hands of a Russian immigrant to Israel, Mr. Isaac Silberberg. The painting was later brought to the United States by an Israeli art dealer, Raymond Vinokur, and seized upon entry. Mr. Vinokur was convicted of falsifying a customs declaration and deported from the United States.

Tintoretto, Holy Family with St. Catherine and a Donor.

Mr. Silberberg then entered a claim to the painting, stating that the customs violation had been committed without the knowledge of himself, the owner, and that the painting should not be forfeited. He was awarded custody of the Tintoretto by a U.S. District Court in New York, in spite of the fact that the painting was known to have been stolen from a German museum. East Germany did not make a claim to the work at that time, but has continuously urged the State Department to intervene on its behalf and to seize the work. The State Department has declared that this is impossible. The proper procedure would be for East Germany to sue for replevin in a New York court.

At the same time, however, the State Department has continued to advise potential buyers that the title question has not been settled. The painting has apparently remained in New York, and has been offered on the market by Allen J. Bodner, attorney for Mr. Silberberg, causing some confusion about its legal status. Mr. Bodner has told IFAR that he believed East Germany is barred "forever and a day" from suing for its recovery by a three-year statute of limitation that has expired since the painting entered the United States. But recently the State Department told IFAR that it considers the claim to title advanced by the German Democratic Republic to be valid. "Based on our research, we would not advise purchasers to acquire the painting until the title question is decided," a State Department official said, adding that the matter could now go to court, despite East Germany's reluctance to try the case.

BB

New York Dealer Charged With Fraud Scheme

A Manhattan art dealer was indicted in March on charges of consigning and selling paintings worth up to $700,000 without paying the owners. The dealer, Dennis R. Anderson, had worked legitimately in the New York art trade since the middle 1970s. After reading about Mr. Anderson's arrest in the *New York Times*, several more New York galleries called the prosecutor's office to report their own losses in the scheme, which now total $2 million.

Mr. Anderson consigned *Basket of Fruit with Flowerpot* by Charles Demuth from Salander-O'Reilly Galleries last November. After selling it for $79,500 to Dr. Jack B. Taylor, a Norfolk, Va. cardiologist, Mr. Anderson agreed to resell the painting for Dr. Taylor. Instead, though, he returned the painting to Salander O'Reilly and kept the money from the sale.

According to the prosecutor, Mr. Anderson also received a painting, Georges Seurat's *Ruines des Tuileries*, and drawings by Degas and Matisse on consignment from the Herstand Gallery in New York. Mr. Anderson found buyers and paid Herstand $232,000 for the works with two checks that bounced. Stephen Hahn, another Manhattan dealer, reportedly bought the artwork.

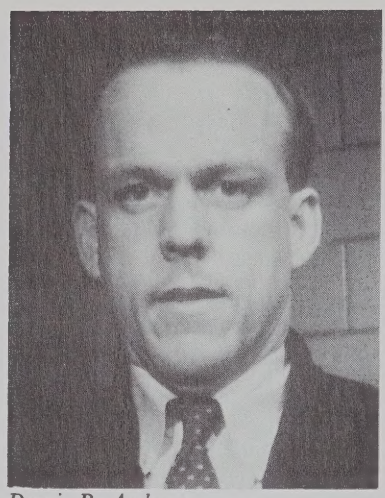
Following this pattern, Mr. Anderson allegedly "stole" paintings from the Pace Gallery, Sotheby's, Colnaghi's, the Grace Borgenicht Gallery, and Hammer Galleries, all in New York. His network also reached out of state to Harry Noland, a former art professor who deals in art in Norfolk, Va. and William C. Janss, a collector in Sun Valley, Id.

The paintings that passed through Mr. Anderson's hands in these deals include works by Giacometti, Dubuffet, Chagall, Utrillo, Laurencin, Signac, Maurer, Glackens, and watercolors by Avery and Burchfield. There are also eight civil suits filed against Mr. Anderson.

Before moving to New York, Mr. Anderson worked as a curator of American art at the Chrysler Museum in Norfolk, Va. In New York, he worked at ACA Galleries from 1977 to 1980, and became known as a reputable dealer. At present he faces nine counts of grand larceny and is being held in jail without bail.

IFAR readers who know of other fradulent deals involving Mr. Anderson may contact Detective John Farrell, Manhattan District Attorney's Squad, 212/553-9048.

Linda E. Ketchum



Dennis R. Anderson

'Social Register Burglaries': Two Dealers Indicted

A Boston art dealer and a Providence, R.I. antiques dealer were indicted February 21 in connection with a series of burglaries committed during 1980-82. A total of $2 million in art was stolen from a number of private owners in the greater New York area, Connecticut and New Jersey, all of whom were listed in the *Social Register*.

Michael Filidies, from the Nordest Gallery of Boston, has been charged in a seven-count indictment with conspiracy in 13 of the burglaries, and is also charged with three counts of receiving stolen property (paintings), and three counts of interstate transportation of stolen goods. Gallery owners in the Boston area were surprised to learn of the indictments against Mr. Filidies, for he is known to have dealt with a number of reputable galleries in this country and abroad. One reputable auctioneer told IFAR that he has met with Mr. Filidies several times, but that he had always considered him something of a puzzle. Mr. Filidies never seemed anxious to do business with the auctioneer, and he did not seem to go to the local auctions. Another dealer told IFAR that Mr. Filidies was a "fun guy" who was always flying off to Europe.

Anthony Ursillo, owner of Ocean State Coins in Providence, was charged with conspiring in 61 burglaries, with 11 counts of receiving stolen property (silver, jewelry, porcelain, rugs) and 12 counts of transporting stolen goods.

To date, the stolen goods have not been recovered; however some paintings have been sold to reputable galleries in Europe and Canada. Authorities hope that Mr. Filidies and Mr. Ursillo will provide information about how and where they may have disposed of the art work.

Previous to these indictments, authorities arrested three men in October, 1982. These men were arrested when their car broke down following a burglary. They had in their possession silver which had recently been stolen in Princeton, N.J., from someone listed in the *Social Register*. In addition to the silver, there was a copy of the *Social Register*, which had check marks next to many of the people listed, some of whom were theft victims (see *SAA*, Mar./Apr. '83, p. 4). After this arrest, authorities began looking for the fences who may have received the goods from these thieves.

The FBI has reported a number of paintings stolen in connection with the "Social Register Burglaries," including three paintings by Corot. The following is a list of art work which has been reported by IFAR and is still missing:

BRISSOT, André, *Point to Point* (*SAA*, Mar./Apr. '82, no. 248).
COL, Jan David, *Woman and Man* (*SAA*, Nov. '82, no. 1108).
COLMAN, Samuel, *Mountains, Castle and Stream* (*SAA*, Nov. '80, no. 1).
_____, *Rock of Gibralter* (*SAA*, Nov. '80. no. 2).
COROT, Jean-Baptiste-Camille, *Landscape* (*SAA*, Nov. '82, no. 1138).
_____, *Landscape* (*SAA*, Nov. '80, no. 20).
DEDREUX, Alfred, *Hunting Scene* (*SAA*, Mar./Apr. '82, no. 250).
GINAIN, Louis-Eugène, *Exercising* (*SAA*, Mar./Apr. '82, no. 251).
HENRI, Robert, *Evening-Wet Weather* (*SAA*, Nov. '80, no. 9).
ROUX, Anton, Att. to, *The Patriot* (*SAA*, Aug. '82, no. 714).
TIFFANY STUDIOS, *Acorn Lamp* (*SAA*, Nov. '80, no. 56).
_____, *Daffodil Lamp* (*SAA*, Nov. '80, no. 57).
TWACHTMAN, John Henry, *Autumn Scene* (*SAA*, Nov. '80, no. 3).

This month we are reporting the theft of another painting by Corot, which may be connected with the "Social Register Burglaries" (see no. 488).

LSP

The Case of Gold Rubles

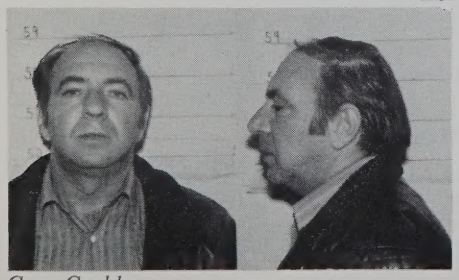
A group of Russian emigrés has been implicated in a series of thefts across the country, from Portland, Oregon, to Dallas, Texas, and New York City. The victims are rug dealers and wealthy collectors. Not only rugs have been stolen, but also jewelry and cash.

Similar to all cases is the *modus operandi*. The emigrés are introduced to a rug dealer and offer to buy rugs at wholesale. (A slight variation is that some of the victims are collectors with jewelry to sell.) During the conversation, the emigrés say that in order to pay for the rugs, they need to convert a briefcase of goods into cash. A variety of commodities are offered—primarily gold rubles, but also diamonds, semi-precious stones, and jewelry. The rug dealer and the group go to a jeweler who appraises and authenticates the goods (the jeweler is sometimes in concert with the thieves). Later, the emigrés suggest that instead of selling the goods to the jeweler for cash, they sell them to the rug dealer in exchange for rugs, and offer a better price than the jeweler. Some time after the deal has been negotiated and the briefcase of goods has been appraised, the emigrés switch commodities. It is only after they leave with the rugs that the dealer realizes he is left with a briefcase full of fake gold rubles or jewelry.

Since none of the stolen rugs or jewelry has been recovered, investigators believe they have been quickly sold through a number of outlets, most of them abroad. In Brooklyn, a woman lost a large collection of valuable jewelry; in Manhattan, a collector lost two Persian carpets and a diamond ring; in Madison Wisconsin, a dealer lost some carpets and cash; and the list goes on.

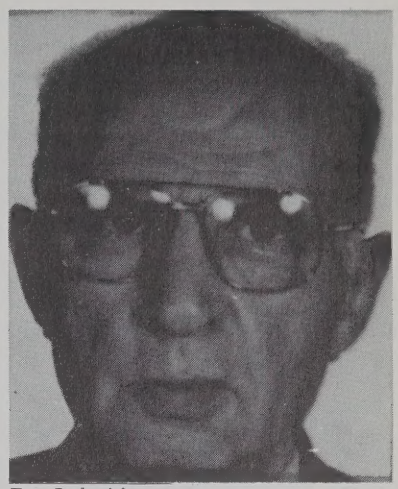
Investigators have identified a number of suspects operating throughout the country and have issued warrants for their arrest. The FBI in New York City, has furnished IFAR with photographs of Felix Prokapez, Feta Isakovich, and Semyon Bumagin, who are wanted for questioning in connection with a number of thefts. Garry Grudsky was arrested and is presently out on bail.

LSP

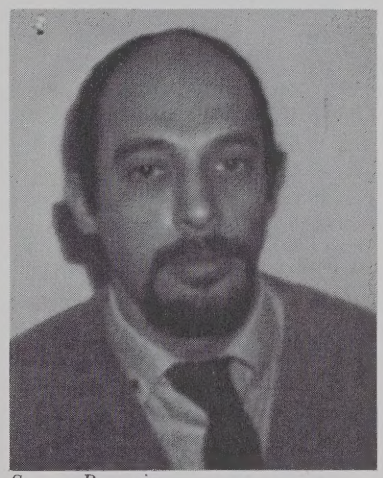


Garry Grudsky

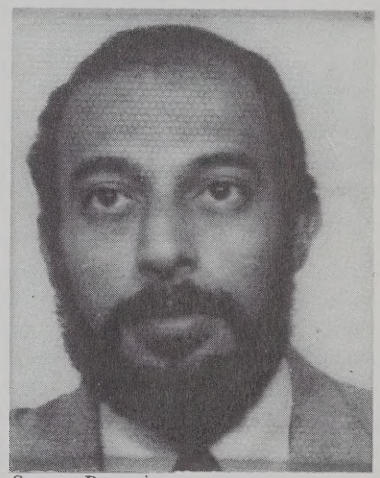
Felix Prokapez



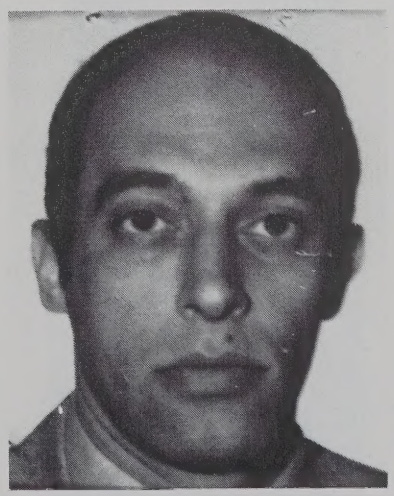
Feta Isakovich



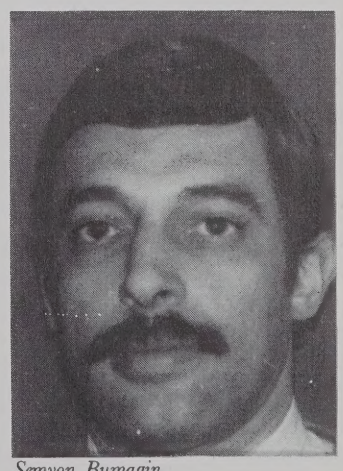
Semyon Bumagin



Semyon Bumagin



Semyon Bumagin



Semyon Bumagin

Still Missing

A collector has asked IFAR to renew the search for a bronze by Frederic Remington, *Rattlesnake* (*SAA*, Feb. '80, no. 41). The sculpture was stolen from an office in Plainview, N.Y., and was first noticed missing on December 26, 1979. Since recovery efforts have not been fruitful, a reward is now being offered.

Frederic Remington, Rattlesnake, Bronze, H. 58.4 cm., No. 82, IFAR No. 80.11.

Special Alert

Francine Leblache, IFAR's European correspondent, has reported two recent thefts and we are awaiting further information and photographs. In Germany, a still life, by Eduard Grutzner, (IFAR No. 84.119) has been reported missing from an office in the Chancellery, Bonn. This theft is particularly embarrassing for a high level government official, Mr. Waldemar Schreckenberger, who has also reported that a number of important documents have mysteriously disappeared from his office.

Twenty prints by Picasso, which date to the last five years of his life, have been reported missing from an art gallery in the Hague, Netherlands (IFAR No. 84.120.1-20). The thieves entered through a window at the back of the building and cut the prints from their frames.

Recoveries

Paintings

BOSA, L., *Evening on the North River* (*SAA*, Mar./Apr. '82, no. 284).
DAVIDSON, Z., *Portrait of Georgine Howley* (*SAA*, Mar./Apr. '82, no. 211).
EILSHEMIUS, L. *Bathers* (*SAA*, Mar./Apr. '82, no. 205).
GARNIER, F. *Coupe de fraises et corbeille de framboises* (*SAA*, Dec. '83, no. 1178; Jan./Feb. '84, p. 9).
———, *Coupe de fraises et groseilles* (*SAA*, Dec. '83, no. 1179; Jan./Feb. '84, p. 9).
GUYS, C., E.A.H., Att. to, *Portrait of a Woman* (*SAA*, Nov. '83, no. 985).
HEEM, J.D. de, *Still Life with Many Objects* (*SAA*, Dec. '83, no. 1132; Jan./Feb. '84, p. 9).
HENRI, R., *Happy Youngster* (*SAA*, Mar./Apr. '82, no. 206).
MAGNASCO, A. *Pastoral* (*SAA*, Mar./Apr. '82, no. 274).
MAISON, M., *Portraits* (pair) (*SAA*, Mar./Apr. '82, no. 219).
MONET, C., Att. to, *Villa Bouguereau* (*SAA*, Mar./Apr. '82, no. 267).
PIERCE, D.M., *Girl in Lane* (*SAA*, Mar./Apr. '82, no. 223).
RIBERA, J. de, *St. Francis of Paola* (*SAA*, Dec. '83, no. 1218).
SIMONETTI, E., *In a Persian Market* (*SAA*, Mar./Apr. '82, no. 283).

Prints and Drawings

BELLA, S. della, *Princess Attended by a Page* (*SAA*, Nov. '83, no. 1039).
BELLOWS, G., *Picnic up in the Park* (*SAA*, Mar./Apr. '82, no. 292).
BERNINI, G. L., Att. to, *Portrait of Pope Clement X* (*SAA*, Nov. '83, no. 1040).
GONZAGA, P., Att. to, *Architectural Drawing* (*SAA*, Nov. '83, no. 1043).
———, *Architectural Drawing* (*SAA*, Nov. '83, no. 1044).
JORDAENS, J., Circle of, *Holy Family with Infant St. John* (*SAA*, Nov. '83, no. 1031).
LANCRET, N., *Woman on a See-Saw* (*SAA*, Nov. '83, no. 1033).
NEYTS, G., *Study of a Man Kneeling* (*SAA*, Nov. '83, no. 1032).
RENI, G., School of, *Portrait of a Man* (*SAA*, Nov. '83, no. 1041).
ROSA, S., Att. to, *Samson* (*SAA*, Nov. '83, no. 1042).
TIEPOLO, G. D., *St. Anthony of Padua with the Christ Child Supported by an Angel and Putti* (*SAA*, Nov. '83, no. 1045).

Decorative Arts

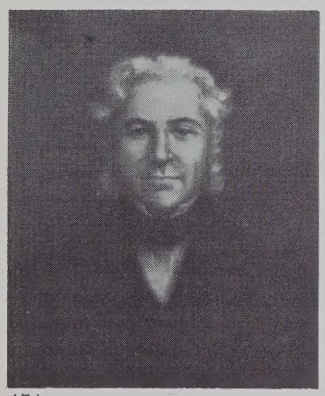
Russian Icon, *Life of Christ* (*SAA*, Mar./Apr. '82, no. 345).

Fine Arts

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.



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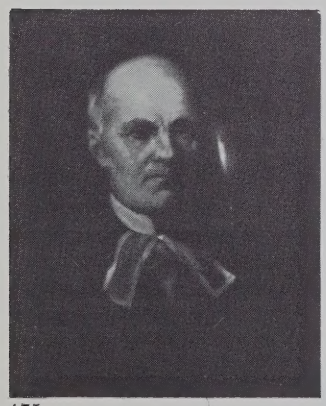

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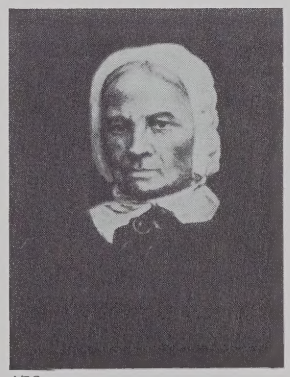

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

472 COPLEY, John-Singleton (1737-1815). Portrait of Anna Drummer Powell. Oil. Older woman seated in armchair, wearing bonnet and shawl. Three-quarter view, with head of sitter turned towards viewer. 84.144.1. Aurora, Ont. Spring 1980.

473 COPLEY, John-Singleton, Attributed to (1737-1815). Portrait of Captain Samuel Jarvis. Oval format. Bust length portrait in three-quarter profile. Sitter is turned to his left. 84.144.6. Aurora, Ont. Spring 1980.

American, 19th Century

474 Unknown. Portrait of Colonel Samuel Peters Jarvis. Oil. Executed prior to 1857. *84.144.10. Aurora, Ont. Spring 1980.

American, 20th Century

475 SHERWOOD, William Anderson (1875-1951). Portrait of Sir Aemilius Thomas Irving, 1892. Oil. *84.144.13. Aurora, Ont. Spring 1980.

476 SHERWOOD, William Anderson (1875-1951). Portrait of William Drummer Powell Jarvis, Aemelius Irving Jarvis and Dog Amber, 1899. Oil. Signed l/r: W.A. Sherwood. *84.144.2. Aurora, Ont. Spring 1980.

Canadian, 19th Century

477 HEWIG, W.G. Portrait of Major-General Samuel Peters Jarvis C.M.G., 1897. Oil. *84.144.8. Aurora, Ont. Spring 1980.

478 JARVIS, Lucy. Portrait of Mary Boyles Powell. Oil. Executed prior to 1884. *84.144.11. Aurora, Ont. Spring 1980.

Dutch, 17th Century

479 HEEREMANS, Thomas (1640-97). River Scene, 1688. Oil on canvas. 40.6 x 50.8 cm. Signed. 84.106. England. Dec. '83.

480 LA HAYE, Reinier de (1640-d. after 1684). Untitled. Oil on panel. 16.2 x 14.6 cm. Signed. Young man seated at table, smoking clay pipe. *84.125. England. Nov. '83.

English, 19th Century

481 MONGER, Gilbert. Landscape. Oil on canvas. 45.7 x 36.8 cm. Misty scene including cattle and figure in foreground, fields and hills in distance. 84.122. England. Nov. '83.

482 SOLOMON, J. Solomon (1860-1927). Portrait of Henrietta Lowy as a Young Woman Sitting, Playing the Violin. Oil on canvas. 40.6 x 30.5 cm. *84.109. England. Dec. '83.

483 STOKES, Marianne (1855-1927). Portrait of a Lady. Watercolor. Approx. 44 x 35 cm. Signed. 84.123. England. Nov. '83.

484 VERNON, Mary. Study of Flowers, 1859. Oil on canvas. 40.6 x 50.8 cm. Signed and dated. 84.108. England. Dec. '83.

English, 20th Century

485 EDWARDS, Lionel. Hursley Hunt of Lockerley, 1951. Oil on canvas. 40.6 x 49.5 cm. Signed and dated in red. Horse and rider at gallop with pack of hounds. Rider wears hunting gear. 84.107. England. Dec. '83.

European, 20th Century

486 SINISCA. White, Brown and Black Abstracts (pair). Each 121.9 x 91.4 cm. One signed l/l, other signed l/r. 84.117.1-2. New York, N.Y. Summer 1983.

French, 19th Century

487 CHANET, Henri. Innocence. Oil on canvas. 61 x 40.6 cm. Signed. 84.108.2. England. Dec. '83.

488 COROT, Camille-Jean-Baptiste (1796-1875). Man Fishing at Pond. Oil on board. 33 x 50.2 cm. Figure in foreground, dense woods to left and clearing to right. 84.143. Mt. Kisco, N.Y. Jun. '82.

489 VUILLARD, Edouard (1868-1940). Alexandre Lisant. Oil on board. 29.5 x 30.5 cm. Signed l/l. Stamped on reverse with JPL stamp. *84.110. London, England. Dec. '83.

Italian, 16th Century

490 SIMONE da Firenze, worked ca. 1525. Magdalen. Tempera on panel. 159 x 59 cm. *84.95.1. Potenza, Italy. 2 Dec. '75.

491 SIMONE da Firenze, worked ca. 1525. Panels of Apostles from Predella (four). Tempera on panel. Each 56 x 13 cm. *84.95.5-8. Potenza, Italy. 2 Dec. '75.

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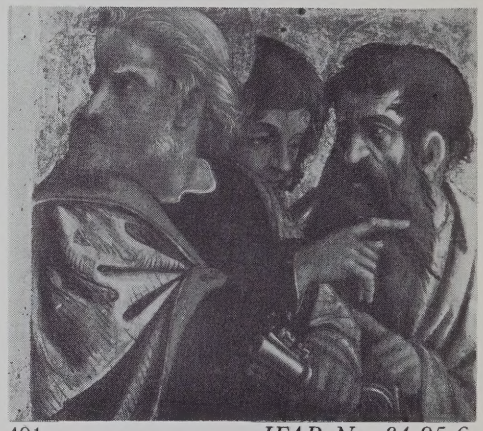
491 *IFAR No. 84.95.5*



491 *IFAR No. 84.95.6*

491 *IFAR No. 84.95.7*

491 *IFAR No. 84.95.8*

492 SIMONE da Firenze, worked ca. 1525. St. Catherine of Alexandria. Tempera on panel. 144 x 60 cm. *84.95.4. Potenza, Italy. 2 Dec. '75.

493 SIMONE da Firenze, worked ca. 1525. St. Jerome. Tempera on panel. 159 x 59 cm. *84.95.2. Potenza, Italy. 2 Dec. '75.

494 SIMONE da Firenze, worked ca. 1525. St. Leonard. Tempera on panel. *84.97. Armento, Italy. 1971.

495 SIMONE da Firenze, worked ca. 1525. St. Peter. Tempera on panel. 151 x 60 cm. *84.95.3. Potenza, Italy. 2 Dec. '75.

Italian, 18th Century

496 GUARINO, Domenico, Attributed to (1683-1750). St. Cecilia. Oil on canvas. 157 x 102 cm. *84.96.1. Genzano di Lucania, Italy. 26 Nov. '74.

497 GUARINO, Domenico, Attributed to (1683-1750). St. Barbara. Oil on canvas. 157 x 102 cm. *84.96.2. Genzano di Luciania, Italy. 26 Nov. '74.

Japanese, 20th Century

498 FOUJITA, Tsugouharu (1886-1968). Woman and Child, 1961. Oil on canvas. 55.5 x 38.5 cm. Signed l/r: L. Foujita. Signed and dated on back: x 61 Foujita. *84.140. Paris, France. Feb. '84. *Reward.*

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Prints and Drawings

American, 18th Century

499 COPLEY, John-Singleton, Attributed to (1737-1815). Portrait of Anna Powell. Pastel. Executed prior to 1792. Bust-length portrait with frontal view. Head is slightly turned to sitter's left. 84.144.5. Aurora, Ont. Spring 1980.

500 COPLEY, John-Singleton, (1737-1815). Portrait of Janet Grant Powell. Pastel. *84.144.4. Aurora, Ont. Spring 1980.

501 COPLEY, John-Singleton, Attributed to (1737-1815). Portrait of John Powell. Pastel. *84.144.3. Aurora, Ont. Spring 1980.

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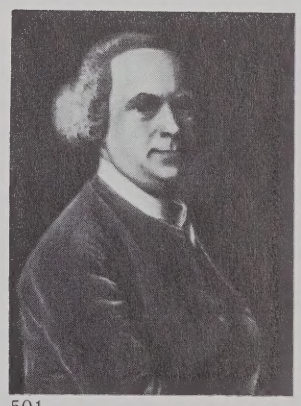
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American, 20th Century

502 CAGE, John (b. 1912). On the Surface (two impressions), ca. 1980. Etching and embossing. 45.7 x 61 cm. Signed on reverse. #2 and #3. Pale colors. *83.546.12-13. Oakland, Ca. Between Jan. '78 and Feb. '82.

503 CAGE, John (b. 1912). Seven Day Diary (two sets of seven), 1978. Etching. Each 30.5 x 43.2 cm. Signed and dated l/r. 11/25 and O.K. to Print. Crown Point Press chop on set from edition 11/25. 83.546.14-27. Oakland, Ca. Between Jan. '78 and Feb. '82.

504 CAGE, John (b. 1912). 17 Drawings by Thoreau (two missing), 1978. Etching on Japanese paper. 61 x 91.4 cm. Signed and dated and includes title. AP 9 and AP 10. Crown Point Press chop l/r. Colored brown, red, blue and yellow. *83.546.28-9. Oakland, Ca. Between Jan. '78 and Feb. '82.

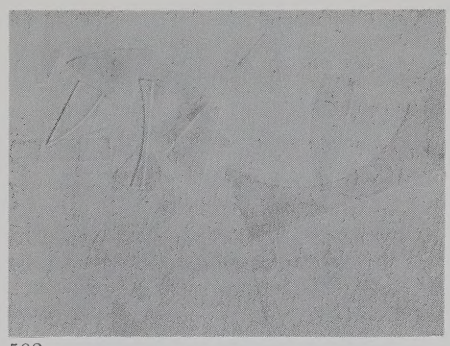
505 DIEBENKORN, Richard (b. 1922). Hand-Covered Face, ca. 1964. Etching. 46.4 x 38 cm. Signed RD. Proof (only two impressions made). Black and white. *83.546.11. Oakland, Ca. Between Jan. '78 and Feb. '82.

506 DIEBENKORN, Richard (b. 1922). Self-Portrait, 1980. Etching and drypoint. 48.3 x 33 cm. Signed and dated RD '80 l/r. Black and white. *83.546.4. Oakland, Ca. Between Jan. '78 and Feb. '82.

507 DIEBENKORN, Richard (b. 1922). Six Softground Etchings, Number 1, 1978. Softground etching. 101.6 x 66 cm. Signed and dated RD '78 l/r. 30/35 l/l. Crown Point Press chop l/r. Black and white. *83.546.5. Oakland, Ca. Between Jan. '78 and Feb. '82.

508 DIEBENKORN, Richard (b. 1922). Six Softground Etchings, Number 2, 1978. Softground etching. 101.6 x 66 cm. Signed and dated RD '78 l/r. 30/35 l/l. Crown Point Press chop l/r. Black and white. *83.546.6. Oakland, Ca. Between Jan. '78 and Feb. '82.

509 DIEBENKORN, Richard (b. 1922). Six Softground Etchings, Number 3, 1978. Softground etching. 101.6 x 66 cm. Signed and dated RD '78 l/r. 30/35 l/l. Crown Point Press chop l/r. Black and white. *83.546.7. Oakland, Ca. Between Jan. '78 and Feb. '82.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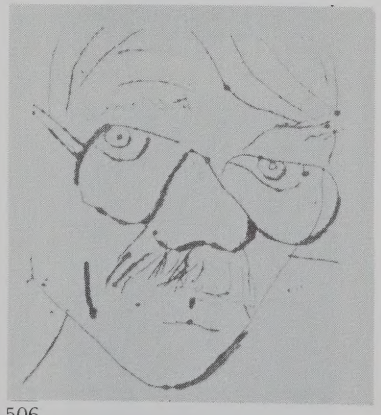
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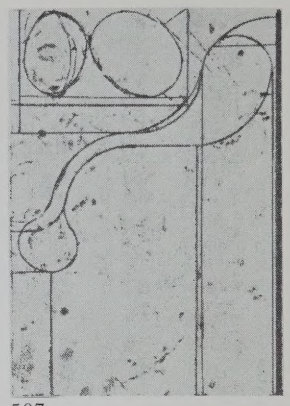
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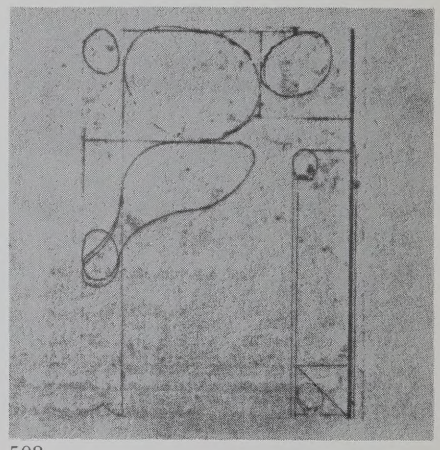
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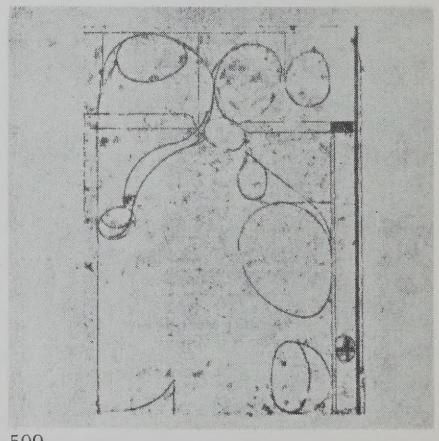
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510 DIEBENKORN, Richard (b. 1922). Six Softground Etchings, Number 4, 1978. Softground etching. 101.6 x 66 cm. Signed and dated RD '78 l/r. 30/35 l/l. Crown Point Press chop l/r. Black and white. *83.546.8. Oakland, Ca. Between Jan. '78 and Feb. '82.

511 DIEBENKORN, Richard (b. 1922). Six Softground Etchings, Number 5, 1978. Softground etching. 101.6 x 66 cm. Signed and dated RD '78 l/r. 30/35 l/l. Crown Point Press chop l/r. Black and white. *83.546.9. Oakland, Ca. Between Jan. '78 and Feb. '82.

512 DIEBENKORN, Richard (b. 1922). Six Softground Etchings, Number 6, 1978. Softground etching. 101.6 x 66 cm. Signed and dated RD '78 l/r. 30/35 l/l. Crown Point Press chop l/r. Black and white. *83.546.10. Oakland, Ca. Between Jan. '78 and Feb. '82.

513 DIEBENKORN, Richard (b. 1922). Small Thin, 1980. Etching and aquatint. 67.3 x 35.6 cm. Signed and dated RD '80 l/r. TP C l/l. Crown Point Press chop l/r. Colors yellow, blue and some red. *83.546.3. Oakland, Ca. between Jan. '78 and Feb. '82.

514 LONG, Marion Lee, Attributed to (born 1898). Portrait of Marion Gertrude Read, early 1900s. Crayon. Bust-length portrait seen full face. Sitter wearing low-cut dress and prominent earrings. 84.144.7. Aurora, Ont. Spring 1980.

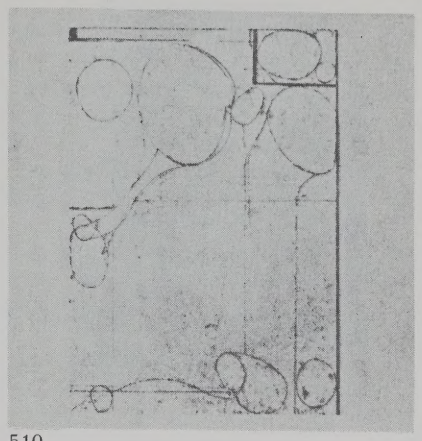
515 THIEBAUD, Wayne (b. 1920). Down Grade, 1979. Etching. 55.9 x 76.2 cm. Signed l/r. AP 7. 83.546.34. Oakland, Ca. Between Jan. '78 and Feb. '82.

516 THIEBAUD, Wayne (b. 1920). Suckers, 1971. Aquatint. Signed l/r. AP. 83.546.35. Oakland, Ca. Between Jan. '78 and Feb. '82.

517 WILEY, William T. (b. 1937). Line Fever, 1979. Softground etching. 83.8 x 63.5 cm. Signed l/r. 14/25. *83.546.36. Oakland, Ca. Between Jan. '78 and Feb. '82.

Dutch, 17th Century

518 HOUBRAKEN, Arnold (1660-1719). Christ at Emmaus. Etching with roulette work. 18.7 x 14.4 cm. Undescribed state between second and third. Inscribed: Rembrandt 1635. *84.142. New York, N.Y. 29 Feb. '84.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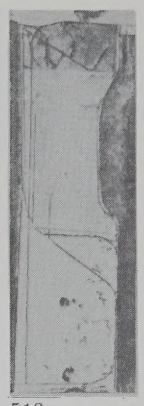
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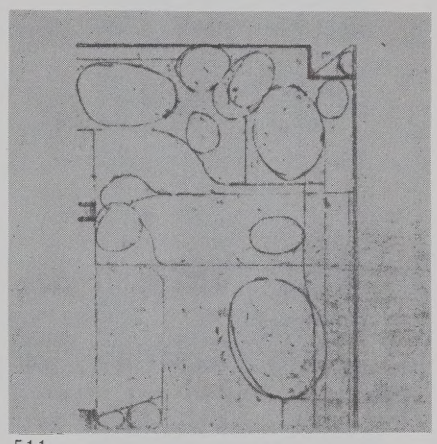
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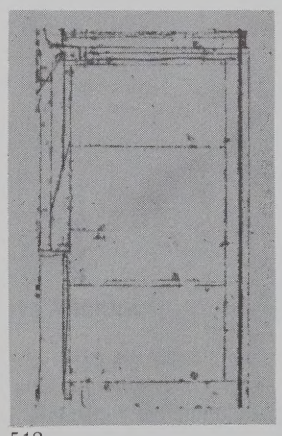
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519 REMBRANDT Harmensz van Rijn (1606-69). Clement de Jonghe, Printseller, 1651. Etching and drypoint. 20.6 x 17.1 cm. I/VI. Ref.: A. M. Hind, Catalogue of Rembrandt's Etchings, 1967, no. 251, p. 105, pl. 251. *84.121.1. San Francisco, Ca. 8 May '83. *Reward.*

520 REMBRANDT Harmensz van Rijn (1606-69). Descent from the Cross (second plate), 1633. Etching. 52.1 x 41.3 cm. 3rd or 4th state. Ref.: A. M. Hind, Catalogue of Rembrandt's Etchings, 1967, no. 103. *84.121.2. San Francisco, Ca. 8 May '83. *Reward.*

English, 19th Century

521 SEYMOUR HADEN, Francis (1818-1910). Fulham, ca. 1864. Etching and drypoint. 12.7 x 29.2 cm. Signed. 84.105.1. New York, N.Y. 9 Feb. '84.

English, 20th Century

522 BROCKHURST, G-L. (b. 1890). Corinne, 1925. Etching. 14 x 10.2 cm. Signed and dated. 84.105.2. New York, N.Y. 9 Feb. '84.

523 WHIPPLE, Michael R. Image of Paradise. Print. Approx. 63.5 x 43.2 cm. Signed in pencil. No. 157. *84.139.1. England. Nov. '83.

524 WHIPPLE, Michael R. Images of Paradise (43 prints). Print. Approx. 63.5 x 43.2 cm. Signed in pencil. No. 157. 84.139.4-46. England. Nov. '83.

525 WHIPPLE, Michael R. Magic Shawl (from series, Images of Paradise). Print. Approx. 63.5 x 43.2 cm. Signed in pencil. No. 157. *84.139.3. England. Nov. '83.

526 WHIPPLE, Michael R. Old Indian (from series, Images of Paradise). Print. Approx. 63.5 x 43.2 cm. Signed in pencil. No. 157. 84.139.2. England. Nov. '83.

Italian, 20th Century

527 CLEMENTE, Francesco. Not St. Girolamo (two missing), 1981. Etching and color aquatint. 160 x 62.2 cm. Signed. TP. 83.546.32-3. Oakland, Ca. Between Jan. '78 and Feb. '82.

528 CLEMENTE, Francesco. Seascape, 1981. Etching. 47.6 x 62.9 cm. Signed. OK to Print. Black and white. 83.546.31. Oakland, Ca. Between Jan. '78 and Feb. '82.

529 CLEMENTE, Francesco. Still Life, 1981. Etching. 57.2 x 38.1 cm. Signed. TP. Crown Point Press chop. Black and white. 83.546.30. Oakland, Ca. Between Jan. '78 and Feb. '82.

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Sculpture

American, 19th Century

530 SEARS, Philip Shelton (b. 1867). Pumunungwet (He Who Shoots Stars). Bronze with brown patina. H. 38.1, Diam. base 12.7 cm. Signed on bottom of base. One of three miniatures. Copyright of Fruitlands Museum. *84.100. Harvard, Ma. Nov. '83.

Austrian, 20th Century

531 HOFNER, Otto (b. 1879). Jumping Bull. Bronze on wood base. Signed. *84.115.2. London, England. Jan. '83. *Reward.*

Canadian, 20th Century

532 WERTHEIMER, Esther (b. Poland 1932). Expression 5, ca. 1980. Bronze with greenish patina on beige marble base. 25.4 x 43.2 x 15.2 cm. 4/10. *84.146. Ottawa, Ont. 18 Jan. '84.

European, 16th Century

533 Unknown. Jupiter, late 16th c. Bronze. H. 38 cm. One of a pair of "Fire Dogs." Figure stood on circular base with threaded hole in center. *84.113. England. Dec. '83.

French, 19th Century

534 BONHEUR, Isidore-Jules (1827-1901). Bull "Bailaor." Bronze. Signed. Attached plaque: Toro Camarguais Mas de Rey. *84.115.1. London, England. Jan. '83. *Reward.*

535 GEROME, Jean-Léon (1824-1904). Untitled. Polished bronze with gilt surface rubbed off. Approx. H. 61 cm. *84.104. New York, N.Y. Nov. '83.

Italian, 18th Century

536 Unknown. St. Vitus. 1775. Wood and polychrome. H. 99 cm. Dated. Plaque inscribed: Fr. Amoli civitatis Andriae 1775. *84.99.2. Acerenza, Italy. 1976.

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Spanish, 20th Century

537 BOTELLO, Angel (b. 1913). Barbara, 1983. Silver cast over bronze core. Approx. H. 66 cm. 6/6. *84.103. New York, N.Y. 13 Dec. '83.

538 BOTELLO, Angel (b. 1913). Manuel, 1983. Bronze. H. 35.6 cm. 3/6. *84.102. New York, N.Y. 30 Oct. '83.

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Decorative Arts

Candlesticks, Candelabra, Lamps

539 Altar Candlesticks (pair), ca. 1864. Silver. H. 96.5 cm. Inscribed on base: WILHELMUS ET LAMELIA ERLE MDCCLXIV. Each candlestick hexagonal in pattern. *84.134. England. Nov. '83.

540 BOULTON, Matthew. George III Ormolu Candelabrum, ca. 1770. Marble urn with ormolu and mounted on white marble. H. 45 cm. Fitted with two candle arms, nozzles and pans. Chased ormolu decoration. *84.116.1. London, England. Jan. '83. *Reward.*

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541 BOULTON, Matthew. George III Ormolu Candelabrum, ca. 1770. Gilded, raised on shaped gilt metal and ebonised plynth base. 57.8 x 29.8 x 15.2 cm. *84.116.2. London, England. Jan. '83. *Reward.*

Clocks, Timepieces, Watches

English, 19th Century

542 CATTERMOLE AND SONS. Carriage Clock, late 19th c. H. 16.2 cm. Signed. French gilt, strike/repeat with painted 18th-century figures on dial, side panels painted. Corniche case. *84.130. England. Nov. '83.

543 English, 19th c. Regency Mantle Clock. Mahogany veneer case with brass inlay. Camphor top with pineapple. White enamel dial. Three brass ball legs (one missing) with shell shape overlay. *84.112. England. Dec. '83.

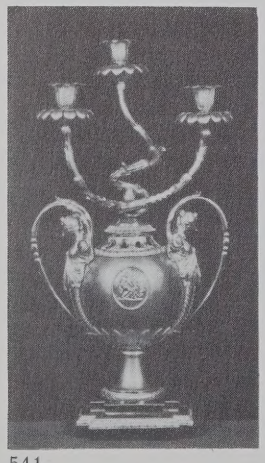
French, 18th Century

544 MASSON. Louis XV Clock, ca. 1725. Approx. H. 91.4 cm. Cast printed in blue with flowers in Vernis Martin style. Boulle interior with gilt bronze mounts, Venus figure on top. *84.128. England. Nov. '83.

French, 19th Century

545 Eight-Day Mantle Clock, ca. 1870. 'Four-glass' brass strike with exposed-escapement on dial. *84.131. England. Nov. '83.

546 French. Ormolu Clock. Approx. H. 40.6 cm. No glass on face, round face and plain dial with Roman numerals in gold. *84.111. England. Dec. '83.



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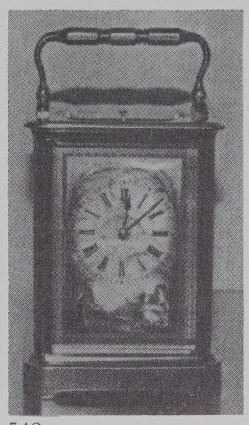

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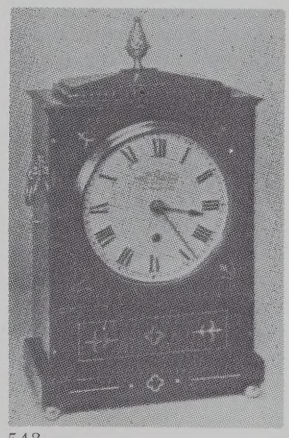

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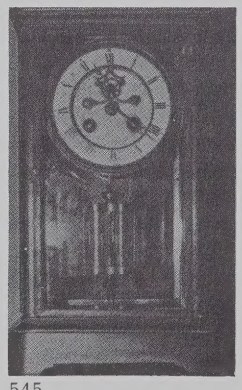

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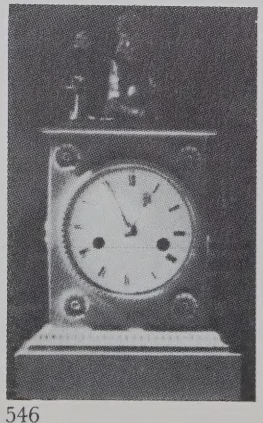

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German, 19th Century

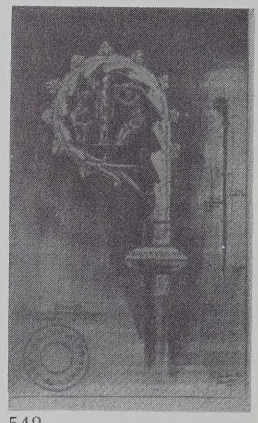
547 WINTERHALTER AND HOFFMEYER. Bracket Clock, 1890. Oak (or yew) with brass mounts. 38.1 x 22.9 x 17.8 cm. Stamped on back plate: W. & H. Sch. Upper hinge on front door broken. Designed after English 18th-century bracket clock case. 84.127. England. Nov. '83.

Liturgical Objects

548 Bishop's Crosier. Silver, oak staff, gun metal foot. H. 180.34 cm. Inscribed: Manners Makyth Man. Four collars on staff, upper one forming part of head. Staff unscrews in center section. Note: illustration is drawing of the Crosier. *84.135. England. Nov. '83.

Silver

549 Chalice. Silver. *84.141. Rionero, Italy. 1975.



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Antiquities

Christian

550 Byzantine, 13th c. St. Anarekritis. Wall fresco. *84.118.1. Chios Island, Greece. 1981.

551 Byzantine, 13th c. St. Maistor. Wall fresco. *84.118.3. Chios Island, Greece. 1981.

552 Byzantine, 13th c. St. Profitis Ilias. Wall fresco. *84.118.4. Chios Island, Greece. 1981.

553 Byzantine, 13th c. St. Tryfon. Wall fresco. *84.118.2. Chios Island, Greece. 1981.

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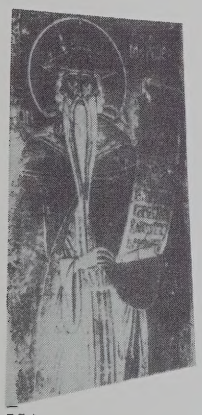

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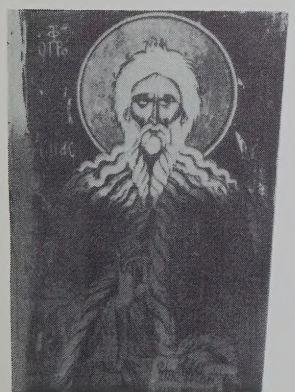


552

Ethnographic Objects

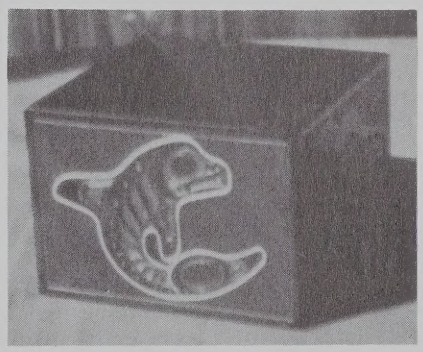
Canadian

554 HUTCHINSON, Ding. Box. Silver on carved argillite base with argillite lid and inlay of abalone shell. 5.1 x 7.6 cm. Round box with sea monster (2.5 cm. long) carved on lid. 84.145.2. Queen Charlotte City, B.C. 8 Jul. '83.

555 HUTCHINSON, Ding. Pipe. Argillite with bone mouth piece. 11.5 x 12.7 x 3.8 cm. 84.145.1. Queen Charlotte City, B.C. 8 Jul. '83.

556 POLLARD, Glen. Totem Pole. Argillite. 58 x 10 x 10 cm. Large bone eagle inlaid on top. *84.145.3. Queen Charlotte City, B.C. 8 Jul. '83.

557 YELTATZE, Harold. Box. Argillite with silver and copper strips on all sides and red felt lining. 11.5 x 14 x 15.2 cm. *84.145.4. Queen Charlotte City, B.C. 8 Jul. '83.



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558

Islamic Art

558 Islamic, 17th c. Bidri Hooker Bowl. Alloy metal, silver inlay. 22.9 x 17.8 cm. *84.133. England. Nov. '83.

559 Persian Tile, late 13th c. Ceramic, hand-painted a copper luster, with blue and turquoise. 31 x 31 cm. Marked in l/r: 1841-76. A rare piece, only a handful have been recorded. Details have run in firing. *84.101. London, England. 3 Feb. '83.

559

Oriental Art

Japanese

19th Century

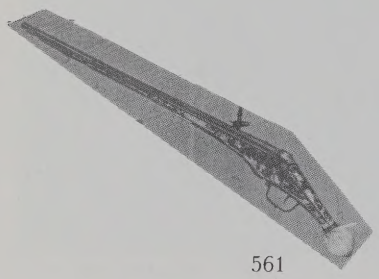
560 HIROSHIGE. Kaei Period. Prints from Series Half-Block Tokaido and Fifty-three Station in Tokaido Road (51 prints), (1848-52). Half-block format. Signed Hiroshige ga with two censor seals. Publisher: Tisutaya Kichizo. 84.137.30-81. England. Nov. '83.

Arms and Armor

561 German, 17th c. Alsatian Wheel-lock Holster Pistol. L. 81 cm. Maker's mark: bird, refers to Elias Gessler (New Stockel 7471). *84.136. England. Nov. '83.

Dolls

562 French. Jumeau Doll, late 19th c. Bisque head, wooden body, and real brown hair for wig. H. 45.7 cm. Marked in red ink on back: Paris Bebe. Blue paperweight eyes, closed mouth, and pierced ears. Dressed in blue velvet costume, trimmed in mink fur. *84.114. England. Dec. '83.



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